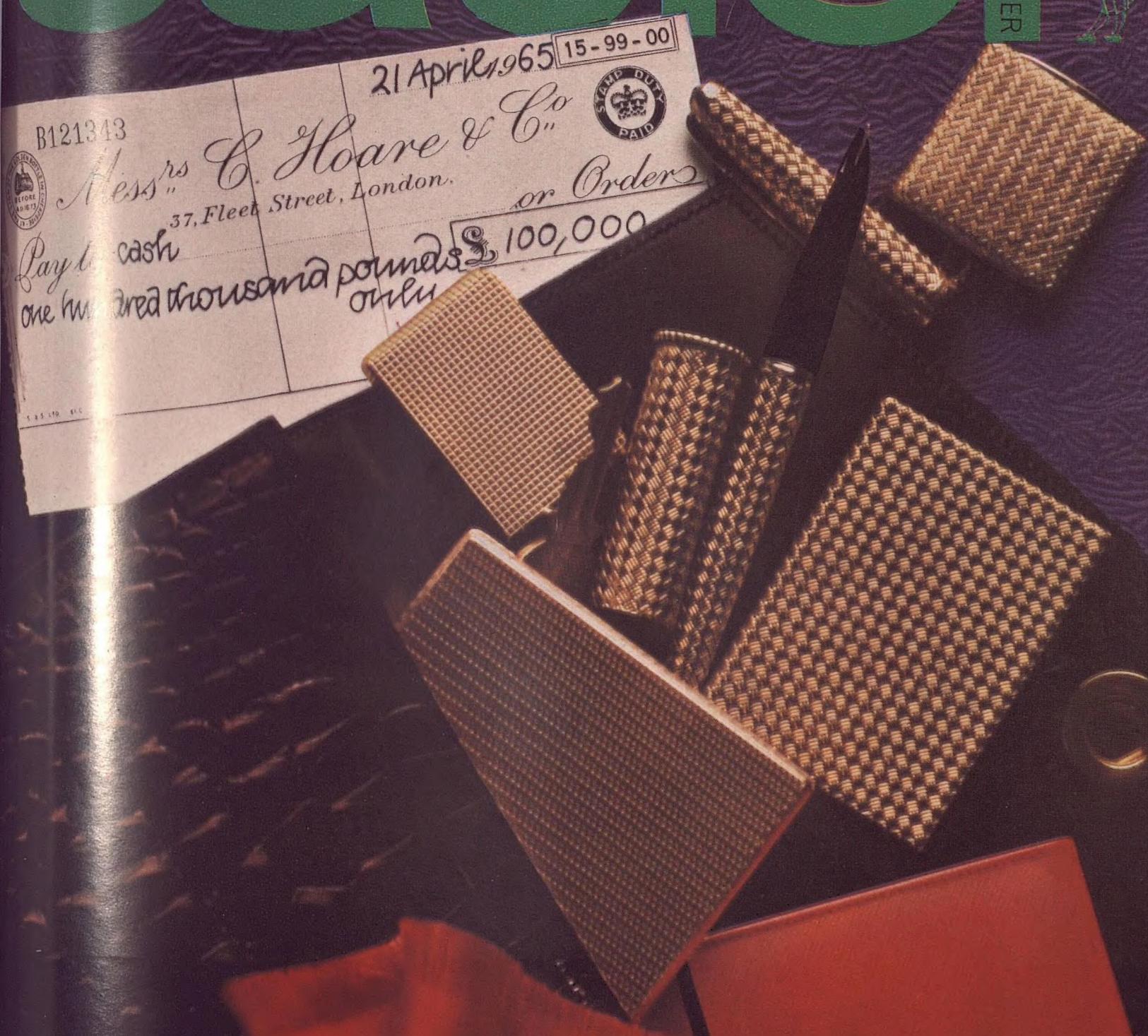


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&amp; BYSTANDER



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 PARTIES LEATHER GUNS TATLER GOLF GOLD THEATRE GARDENS DIAMONDS  
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and bystander volume 256 number 3321

EDITOR JOHN OLIVER

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Contents of the handbag on the cover are dictated by the simple proposition that when it comes to luxury only the best is good enough. The bill of course would tend to come high. Try adding together the values of the black crocodile handbag at £170, the red silk scarf, 4 gns., the red leather chequebook case, £3 15s., the 18ct. two-tone Parker 61 pen, £228, the 9ct. gold flat cigarette case, £237 10s., the 9ct. gold lighter, £58 10s., the 18ct. woven gold powder compact and matching lipstick, £515, and the 18ct. gold covered pocket watch, £250. And don't forget to tack on the cheque for £100,000 which Angela Ince tells you how to spend on page 140. Terence Donovan took the cover picture

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# GOING PLACES

## SOCIAL & SPORTING

**Princess Alexandra** will attend a performance of *Fall In The Stars* in aid of the Army Benevolent Fund at the Victoria Palace, 25 April.

**Geranium Dance**, for teenagers, Anglo-Belgian Club, 6 Belgrave Square, 26 April, in aid of the Greater London Fund for the Blind. (Tickets, £1 15s., AMB 0191.)

**Fashion show** by leading London couturiers, organised by the Soroptimist Club of Cambridge, at Audley End House, Saffron Walden, in aid of social projects, 26 April. (Tickets, 1 gn. afternoon, 2 gns. evening, Cambridge 76581.)

**Rose Ball**, Grosvenor House, 27 April. (Tickets, £3 10s., from Mrs. Day, 1 Castelnau Rd., Barnes, S.W.15.)

**Oxford & Cambridge Ski Clubs** Ball, Grosvenor House, 27 April.

(Tickets, £3 inc. dinner from R. Butler-Adams, 16 Clarville St., S.W.1.)

**Celebration concert**, for Sir Malcolm Sargent's 70th birthday, Royal Albert Hall, 29 April. (KEN 8212.)

**2,000 Guineas**, 28 April; **1,000 Guineas**, 29 April, Newmarket.

**Royal Artillery Hunt Ball**, Royal Artillery Mess, Larkhill, Wilts, 30 April.

**"A Heritage & Its History"**, performance at the Oxford Playhouse, in aid of the Berks & Oxon Council of St. John, 30 April.

**Royal Academy Summer Exhibition**. Burlington House, 1 May-15 August.

**John Cavanagh dress show**, Weston Hall, Shifnal, Salop, in aid of St. John's Ambulance Brigade, 1 May.

**Queen Charlotte's Ball**, Grosvenor House, 4 May.

**Point-to-Points: Grove & Rufford**, Shireoaks Hall; **Meynell**, Ashton-on-Trent; **N. Warwick**, Lowsonford; **Portman**; **Mendip**; 24 April. **Albrighton**, Wilbroughton, Salop; **Enfield Chace**, Holly Hill Farm, Enfield; **R.A.**, Larkhill; **Quorn**, Granthorpe; **Bicester & Warden Hill**, Kimble; **Southdown**, Ringmer, 1 May.

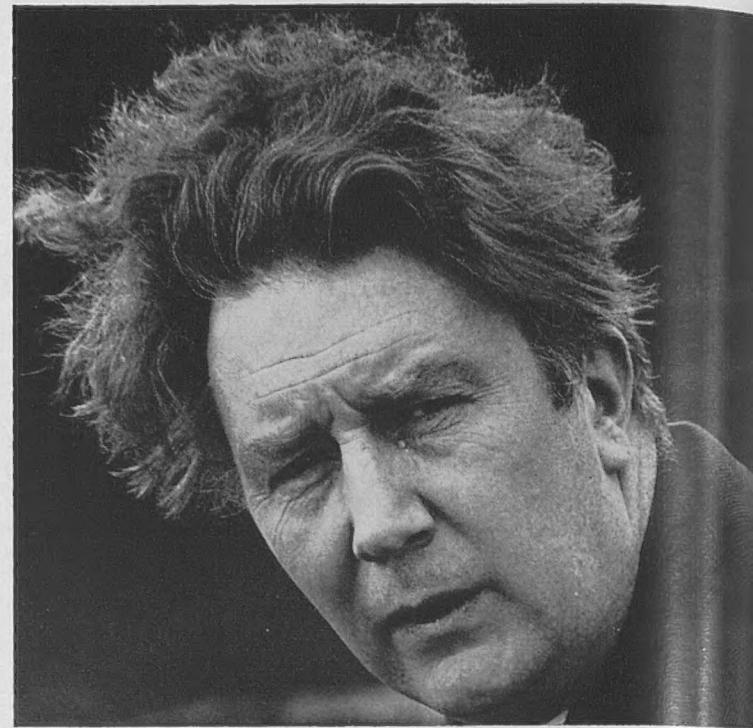
## GREYHOUND RACING

**Greyhound Grand National**, White City, 24 April.

## MUSICAL

**Covent Garden Opera**. *Cavalleria Rusticana*, and *Pagliacci*, (last perf.), 7.30 p.m., tonight; *Turandot*, 22, 24, 27 April, 7.30 p.m.; *Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*, 7 p.m., tonight, 28 April, 7 p.m.; *Billy Budd*, 26, 29 April, 7.30 p.m. (cov 1066.)

**Sadler's Wells Opera**. *Orpheus*



*In The Underworld*, 21, 24, 27 April; *Peter Grimes*, 22, 28 April; 7.30 p.m.; *Figaro*, 23 April, 7 p.m.; *Iolanthe*, 29, 30 April. (TER 1672/3.)

**Royal Festival Hall**. London Mozart Players, cond. Blech, 8 p.m., tonight; L.P.O., cond. Pritchard, 8 p.m., 22 April; L.S.O., cond. Rozhdestvensky, 8 p.m., 23 April; New Philharmonia & Chorus, *Messiah*, 8 p.m., 24 April; Ashkenazy (piano), 3 p.m., 25 April; L.P.O. cond. Sargent, 7.30 p.m., 25 April; R.P.O., cond. Del Mar, 8 p.m., 26 April; Hallé, cond. Barbirolli, 8 p.m., 27 April. (WAT 3191.)

## ART

**Arshile Gorky**, Tate Gallery, to 2 May.

**Augustus John** drawings, Upper Grosvenor Gallery, to 30 April.

**R.W.S. Spring Exhibition**, R.W.S. Galleries, Conduit St., to 29 April.

**Drawings from the Correr Museum**, Venice, Arts Council Gallery, St. James's Square, to 15 May.

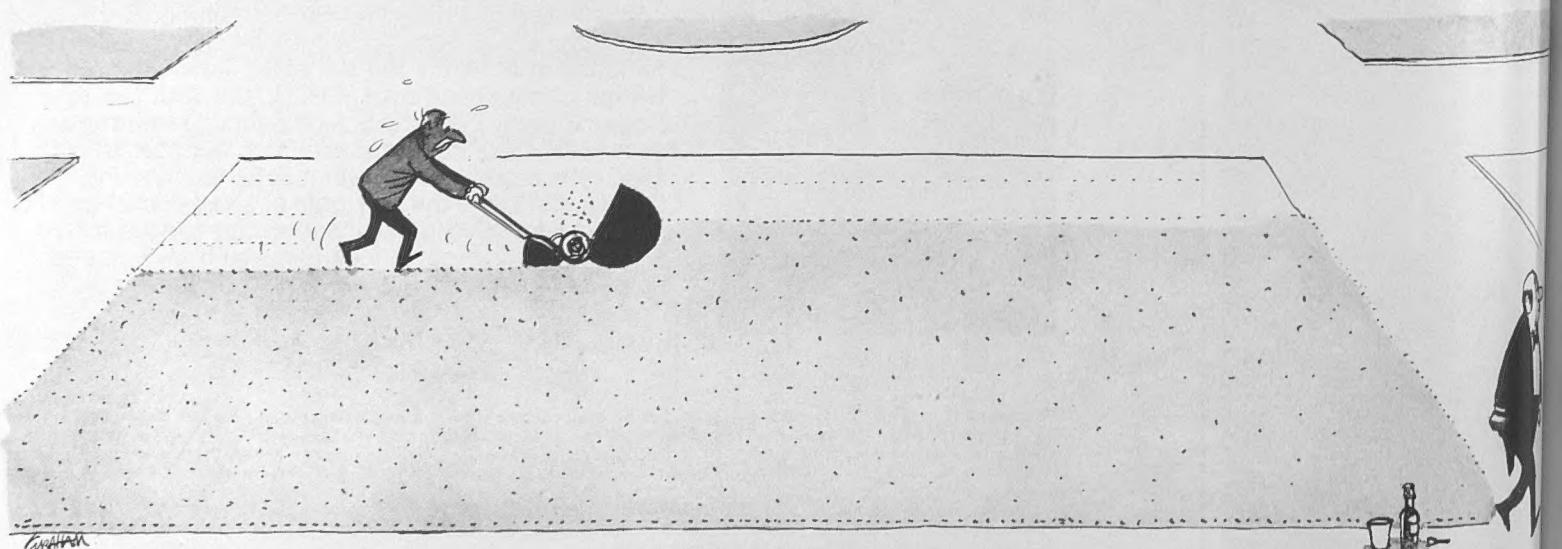
**Phillida Nicholson**, and **Valerie Thornton**, Ashgate Gallery, Farnham, to 29 April.

## FIRST NIGHTS

**Queen's**. *Present Laughter*, to night.

**Aldwych**. *World Theatre Season*. *Habimah* Theatre, *Tybbuk*, 26 April.

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I calculate that there are 20 restaurants in London that come into the "luxury" group, though different diners-out will draw the dividing line in different places. It would be impossible within the confines of one article to detail their speciality dishes or their finest wines, so I have set down the information "straight." In each case I made the same request, asking them to name not more than two of their most special dishes, and their most interesting wines. There is no significance in the order in which the restaurants are listed.

### Boulestin:

Caneton a l'Orange au Grand Marnier (flambée)  
Civet d'Hombard du Bon Moine  
Clos de Vougeout de la Tour 1949  
Château Margaux 1934

### Hunting Lodge:

Charcoal-grilled full sirloin of Aberdeen-Angus beef  
Château Pichon Longueville-Paillasson 1953  
Puligny Montrachet 1959

### Dorchester:

Caneton Soufflé à la Châtelaine de Tourbillon  
Château Cheval Blanc 1955  
Puligny Montrachet  
"Les Combettes" 1959

### Westbury:

Homard aux Aromates;  
Suprême de Pintadeau  
Brillat-Savarin  
Richebourg 1949  
Lebègue Bichot et Cie  
Bodenheimer Ebersberg  
Beerenauslese 1953

### L'Ecu du France:

Homard Biarrotte;  
Coq en Pâté comme en Brière

Pouilly Blanc Fumé  
Château du Nozet 1961  
Château Lynch Bages 1955

### Caprice:

Couloubiac de Saumon à la Russe

Steak & Grouse Pudding  
(in season)  
Sancerre 1962

Beaune Clos des Mouches 1955

### Empress:

Saumon d'Ecosse comme au Castel Nerac  
Sauvignon Blanc de Blancs 1962  
Château Cos d'Estournel 1949

### Grosvenor House:

Sauté de Boeuf sous Cloche  
(served on a flavoured galette of rice)

Aloxe Corton 1955, Louis Latour  
Schloss Bockelheimer 1959, Sichel

### Maison Prunier:

Pâté de Poisson Traktir  
Soufflé de Tourbot  
Meursault Genevières  
Tastevines 1961  
Château Margaux 1953

### Carlton Tower:

Caneton Bigarade  
(Chelsea Room)  
Roast rib of Aberdeen-Angus (Rib Room)  
Château Figéac St. Emilion 1953

### Niersteiner Auflangen

Riesling Spatlese 1961, Louis Guntrum

### London Hilton:

(International restaurant):  
Filets Mignons aux Morilles  
Château Latour 1er Crû 1949 (Paillasson)  
Chevalier Montrachet 1959, Bouchard Frère et Fils

### Le Coq d' Or:

Quenelle de Saumon Vatel  
Poularde Poelée aux Morilles à la Crème  
Meursault Perrières 1959, Maurice Ropiteau  
Château Cheval Blanc 1949

### Savoy:

La Mousseline de Sole  
Newbourg  
Le Tournedos Sauté Périgordine  
Muscat Alsace Réserve  
Exceptionnelle Extra Dry 1962  
Château Rauzan Cassies (Margaux) 1955

### Claridge's:

Le Couloubiac de Saumon Sauce Bercy

L'Entrecôte Braisée Bristol aux Nouillettes  
Meursault 1960  
Châteauneuf du Pape 1961

### Hyde Park Hotel:

Mousseline de Sole la Reynière  
Château Chantemerle Grand Crû 1959  
Chablis Grand Crû 1959

### Quaglino's:

Caillé Souvaroff  
Gévrey-Chambertin Selection des Chevaliers de Tastevin 1959  
Traminer Clos du Maquisard 1961 Selection Auslese, Dopff et Irion

### Connaught Hotel:

Tourte de Fruits de Mer  
Noisette d'Agneau Manan Clos Saint-Denis 1934  
Châteauneuf du Pape

### Berkeley (Restaurant):

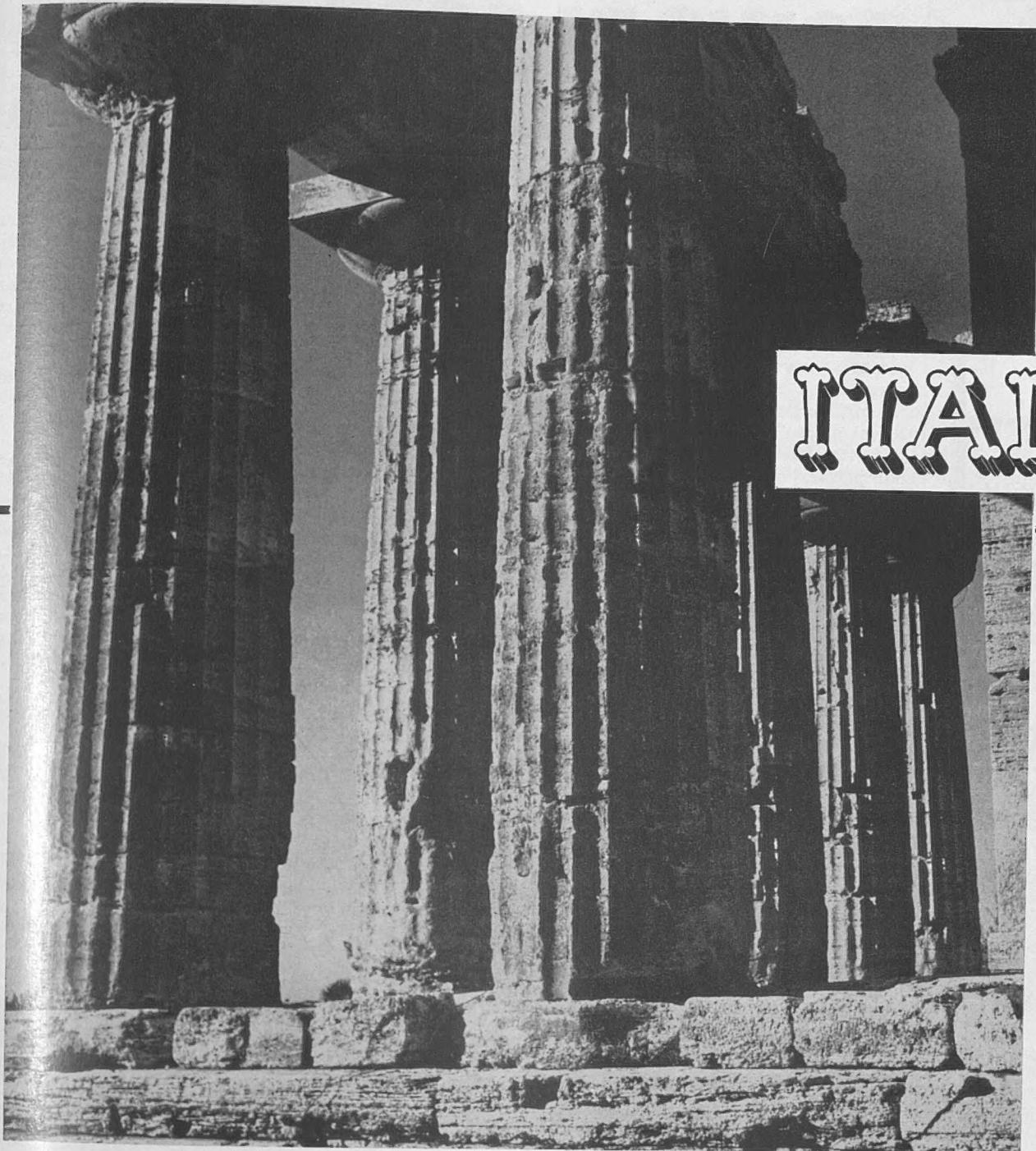
Soufflé d'Homard Nantua Suprême de Volaille Grand Gourmet Château Cantenac Brown 1955 (Margaux) Chassagne Montrachet 1961

### Mirabelle:

Truite Saumonée Benedict; Les Aiglettes Caneton aux Truffes Chassagne Montrachet 1961 Marquis de Laguiche Château Cheval Blanc 1947

Nearly all these restaurants have a few bottles of rare wines—collector's pieces—that they do not always put on their lists. The London Hilton has 1940 La Tache Domaine de la Romanée-Conti at 150s. per bottle, and the Connaught Hotel 1959 Rauenthaler Baiken Riesling Trockenbeerenauslese at 140s.

Obviously most of the dishes need a good deal of preparation and in most cases 24 hours' notice would be required to enable the chef to give of his best. It is a besetting sin of the British diner-out, prepared to spend quite a lot of money on his meal, that he will not take the trouble to consult the chef and *maître d'hôtel* in advance. It may be noticed that one of London's best-known luxury restaurants, the Ritz, is not included in the foregoing list. The reason is that they did not reply in time to my letter asking for the required information, and it would have been presumptuous to have tried to guess at a menu from past experience.



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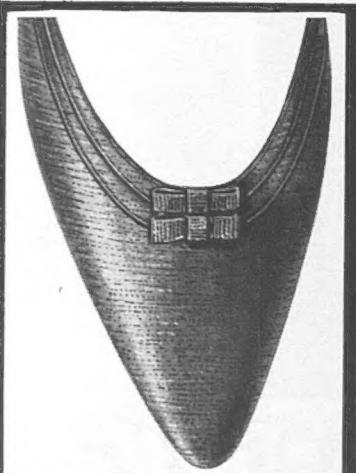
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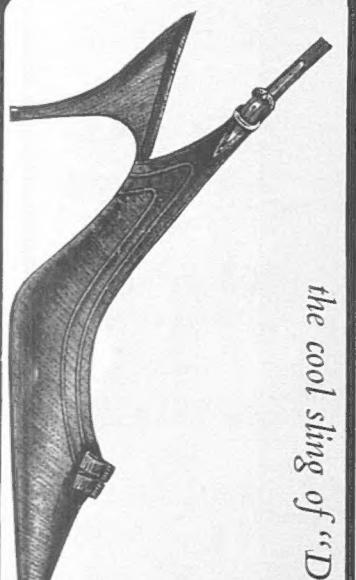


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Lisbon is essentially a city that generates affection. It has not the almost operatic nostalgia of Vienna, nor the tonic fizz of New York, but a quality of relaxed familiarity that it is comforting to come back to. It also has an inherent elegance: few civic buildings can outshine the low, pistachio-coloured façade of Black Horse Square, keystone to the rebuilding of the city, by Pombal, after the earthquake of 1755; few ecclesiastical ones the magnificent Jeronomite Church at Belem, built in the 16th century on the spot from which the caravelles set forth to explore the Indies. A superbly graceful new suspension bridge has its north-bank roots nearby, and motorists will be spared the picturesque but tedious trip over the Tagus by ferryboat on their way to the immediate resorts of the Setubal peninsula, and points farther south.

Sightseeing in Lisbon itself is almost entirely exterior, for the beauty of the city built on seven hills is its vantage points and its views: walk the cobbled streets of Alfama, or the broad Rua Dom Pedro to look out over the tiled roof tops and church spires, backed by the curving

cornucopia of the Tagus.

The new part of the city, tall, white, and almost equally beautifully planned—though, essentially, less poetic than the old—stretches eastwards from the Avenida Liberdade, and up behind it lies the Ritz, crowning a hill of its own. Yet this is a reactionaries' city, and one whose appeal is in being pleasantly behind the times. Lisbon must be one of the few European capitals that still runs trams: splendid rumblers, whose path is guided by elderly, uniformed men who manipulate the track with metal rods. The small department stores of the old Chiado district have draper's counters that hark back to the period of Kipps, staffed by ladies in shiny black bombazine. Espresso coffee machines are slowly infiltrating the numerous streetbars, with their piles of oranges, pastry and sandwiches, as also are women: for these bars were traditionally male strongholds of business chat or long, golden silences behind newspapers. The ladies mostly turn out, around five, in tea rooms such as Palinhas, just by the little tower lift built by Eiffel to link the town levels.

In spite of its southerly aspect, Lisbon has few pavement cafés. Far preferred are the indoor type, for shade in summer and warmth in winter. This is echoed in the national passion for umbrellas, which are carried even in deep country by peasants on donkeys: as equal protection against either sun or rain. The Portuguese do not care for the naked elements.

And neither, intrinsically, do they welcome change, hence my earlier remark. Tavares, built at the end of the 18th century, is the oldest and also the most fashionable of the restaurants. With its rococo ceiling and mirrors, decorated with gilt and furnished with plush, it is one of Europe's classics. At lunchtime it is male and mellow with cigar smoke, in the evenings much gayer with elegantly dressed women *en route* for the Opera, a few yards away. The Opera, a replica of the San Carlo in Naples, is an exquisite oval box of mushroom plush and chandeliers, with a rich, immense Royal box. Its seats are, alas, bespoken months in advance, and it is not open to

CONTINUED ON PAGE 128

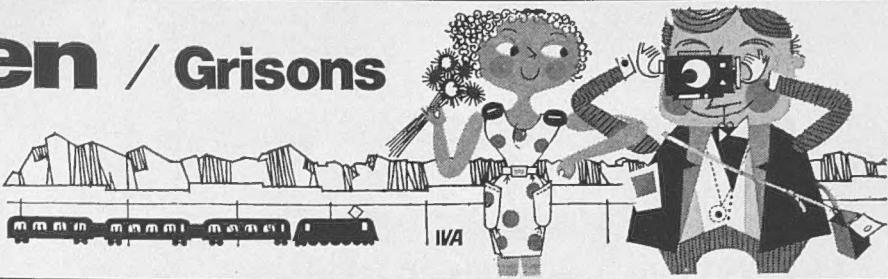


The Miradouro de S. Pedro de Alcantara in Lisbon

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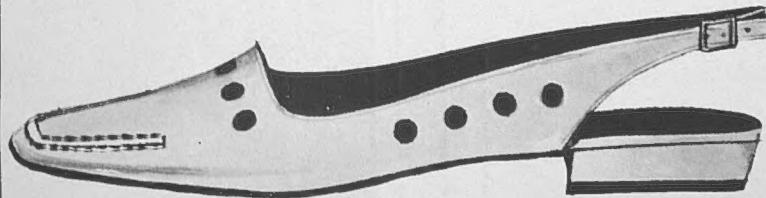
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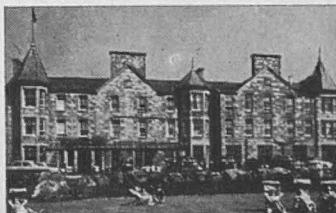
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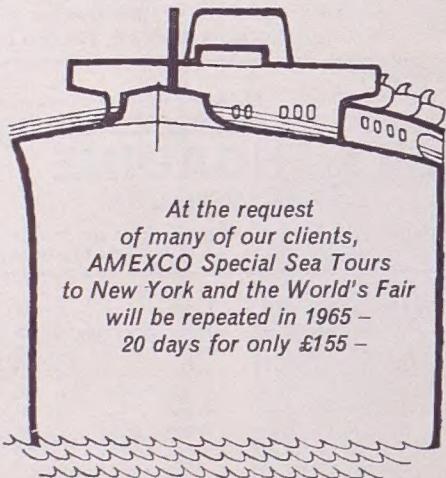
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general public as a museum—which is a pity, for it is one of the prettiest theatres in Europe.

Significantly, the Avis, one of the newest restaurants, is furnished with silk hangings and 18th-century furniture. Housed in an old town palace, that till recently was a tailoring establishment, it is deliciously, opulently comfortable, and offers among other things rare delights such as smoked duck. The rooftop restaurant and bar of the Mundial Hotel has a superb view over the old city and St. George's castle, floodlit at night like a stage set. Its food (notably the hors d'oeuvres and the grilled swordfish) draws local gourmets as well as visitors.

Estoril, which in the last half-century has become the promenade for exiled royalty, is undergoing a sea change. The splendid old Palace Hotel, whose bar is supported by an international Debrett, still stands sentinel over the broad, elegant parkway. But the straw in the wind (if such one can call an 18-storey hotel) is the new, 500-bed Estoril Sol. Estoril bears the same relationship to Lisbon as Copacabana does to Rio, and it is not hard to visualize it 10 years hence. Weep no tears for the inevitable Copacabana, too, was a desert beach till the boom of 1930, when it mushroomed almost overnight into a kind of Fifth Avenue with the sea washing its doorsteps; and became an international symbol because

of it. Estoril will acquire a new personality, and look, in fact, better when there are a few more skyscrapers.

Cascais lies just beyond it and has retained much of its old personality, while the new Baia Hotel, faced with local stone, has been built to a modest three storeys. Nothing has happened to the tiled houses, the colour and washed cottages behind the sea front, nor to the ambling cobbled lanes. There are more and better shops, a sprinkling of really good boutiques, and a clutch of night clubs and restaurants, beloved by the late-living citizens of Lisbon—far more so, in summer, than anything in Lisbon itself. But it remains a fishing village in essence, and is well placed for the superb beaches of Guincho, just a little farther west along the coast. The Atlantic rolls against the broad golden sands with muffled thunder, and the thought of real elbow-to-elbow crowding, even in the height of summer, is inconceivable. The hotel there, converted from an old fort, has a lot of charm. I had forgotten how amazingly low are the prices throughout Portugal: rates at this, one of the most expensive, are under three guineas a day with private bath and full board; and at the Baia in Cascais, under £2.

BEA's Comet flight leaves London at 11 a.m., and gets to Lisbon via a pleasant lunch, at 1.30 p.m., Fares £50 3s. Tourist excursion return.



The Rua de Alfama in Lisbon

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## A birthday greeting

Lady Churchill waves in response to the affectionate greetings of well-wishers in Regent Street, as she leaves a luncheon organized by her family to celebrate her 80th birthday. She has always stood high in public regard and her courageous bearing during Sir Winston's last illness further endeared her to the nation. Never overshadowed by her great husband, despite his worldwide fame, she

illuminated his life with the graces of a natural hostess and a companion of quick wit and compassion. As Miss Clementine Hozier, daughter of Sir Henry Hozier and Lady Blanche Hozier, she was one of that renowned galaxy of Edwardian beauties whose fame has survived the particular circumstances that favoured it. Lady Churchill recently returned from a holiday in Barbados.

## Five young bridesmaids at a country wedding

The Hon. Lavinia Mary Hawke, fourth daughter of Lord & Lady Hawke, of Faygate Place, Faygate, Sussex, was married to Captain Nicholas M. V. Bristol, the King's Own Scottish Borderers,

eldest son of Mr. & Mrs. A. C. V. Bristol of Forester's Cottage, Wotton, near Dorking, Surrey, at the church of St. Mary the Virgin, Horsham. The honeymoon is being spent in Scotland and the Near East

**Mr. Tim Bristol, younger brother of the bridegroom, Miss Anthea Legge and Mr. Paul Bristol, another of the bridegroom's brothers and best man**



**The Hon. Mrs. Ridley, sister of the bride, with her one-year-old daughter Celia Ridley**



**The Hon. Mrs. Tapsell, a sister of the bride**



**A calf takes a lively interest in the bridesmaids' bouquets. Olivia Fennell, Vanessa Hawke, daughter of the Hon. J. S. T. & Mrs. Hawke, the Hon. Olivia Hawke and the Hon. Prunella Hawke were four of the five child bridesmaids**



**Miss Elizabeth Stewart and Miss Diana Maitland Hume**



**Mr. & Mrs. Peter Silley**



The bride and bridegroom receive guests

## A luncheon launches an exhibition on Yorkshire

The exhibition "Focus on Yorkshire" at Simpson, Piccadilly, was given an official send off by a luncheon held at the Simpson Services Club.

The guests were received by Dr. S. Leonard Simpson and Lord Geddes, Chairman of the British Travel Association

**Mrs. & Dr. S. Leonard Simpson and Lady Geddes.** Dr. Simpson and Lord Geddes received the guests at the luncheon



**Maureen Marchioness of Dufferin & Ava and Sir Cuthbert Ackroyd, Bt., a former Lord Mayor of London**



**Baroness Burton of Coventry**, a consultant to Courtaulds and a former Labour M.P.



**Mr. Ian Carmichael, the actor, and Mrs. Carmichael**

## Not so much an expense account . . .

by Muriel Bowen

The day after Budget Day I lunched at the Savoy Grill with one of the Prime Minister's staff. We talked about Government entertaining—the expense account way of life that still is.

Those working dinners at No. 10 were never more numerous than they are today. Exporters, aircraft moguls and farmers, all have been bidden in recent months to eat with the Prime Minister. And it's anybody's guess whose turn it will be next. The meal is always solid and simple with a good roast for the main course. Mr. WILSON isn't one for fancy food, I was told.

Downing Street wines are very favourably commented on by the guests. Currently they are finishing the last of the 1943 clarets. These include a Château bottled Mouton-Rothschild that is priced at 65s. in a Knightsbridge store. German hocks are served and there is a choice of Bollinger or Krug in champagne. Brandy and cigars cap the meal.

### THOSE WORKING WEEKENDS

To be able to entertain in this way must be one of the delights of being Prime Minister. Mr. & Mrs. WILSON choose the guests and decide the menu. Otherwise the whole thing is in the capable hands of the Government Hospitality Fund people. Even the job of washing up is marvellously taken care of. A vital lady—she also took charge of the Tories' washing up—moves in with relatives, in-laws and friends, and polishes the whole thing off in no time at all.

Some of Mr. Wilson's dinners have been at Chequers. The usual invitation there is for a "working weekend," something that wasn't remotely visualized by the late Viscount Lee of Fareham in 1917 when he left the estate so that Prime Ministers could relax "in the high pure air of the Chiltern hills and woods."

Chequers may not be what it was, but the food is good. It is provided by a Flight-Sergeant cook of Cordon Bleu standards and considerable culinary ambitions who is assisted by a bevy of W.R.A.F.s from Halton R.A.F. base. Wines come from the Government Hospitality Fund which started to lay down a cellar about 50 years ago.

### THAT HOSPITALITY FUND

While the Government Hospitality Fund helps out by providing caterers at No. 10 (the more noted London firms get the job in turn) and wines both there and at Chequers, its real job is arranging galas at Covent Garden for visiting potentates, and banquets, receptions and dinners for a whole string of people from overseas who have to be officially wined and fed.

The Fund was set up in 1908 with the grand ambition of "organizing official hospitality on

# Wedding party in the Bahamas

a regular basis with a view to the promotion of international goodwill." It costs the country the comparatively small sum of £195,000 a year and I have never known official functions in the United States or France to touch the style of its accomplishments. It is run from a small office in the Treasury that is headed by BRIGADIER SIR GEOFFREY MACNAB, whose name is a byword in the international world of official entertaining. The Fund is lucky to have a man of such good taste.

## THAT AFTER-BUDGET LUNCH

How Mr. CALLAGHAN's Budget will affect those who lunch and entertain on expense accounts, time alone will soon show. Lunching at the Savoy I noticed that it was 1.30 p.m. before the guests outnumbered the 41 waiters. Even then there were a lot of empty tables. Boxes at Ascot may be more readily available now as a result of Mr. Callaghan's action. Increasingly in recent years they were taken by firms who wished to entertain business associates, though some of the firms concerned can probably still get the box off tax on the grounds that they are entertaining overseas buyers. Glyndebourne and the Royal Opera House may also suffer. Firms purchased blocks of seats for the entertainment of clients.

## FOURTH OF THE SEVEN

For the fourth time in five years LORD HAWKE walked up the aisle with one of his daughters. This time it was 19-year-old LAVINIA who married CAPT. NICHOLAS BRISTOL of the King's Own Scottish Borderers at St. Mary the Virgin, Horsham. (See pictures on pages 132-3.)

"Daddy is getting awfully good at weddings," said the Hon. Mrs. TAPSELL, the third of the seven Hawke girls. "His timing gets better each time. He knows exactly now how long each section of the whole thing takes." In fact the timing on this occasion could not be bettered. The bride and groom left on their honeymoon to the skirl of the pipes seven minutes ahead of schedule.

## TOP HAT & SPORTS CAR

It was a gloriously hot day and the weather was taken advantage of in various ways. The Rev. J. C. WATERS, Rector of Ruspur, splendidly top-hatted, drove through the Sussex countryside to the reception in an open sports car. The bridesmaids were kept amused by patting the cows that peered at the guests over the railings at the bottom of the lawn.

The bridegroom is shortly off to Borneo with his regiment. His wife was to go too, but now it has been decided that she'll stay in Penang setting up house with other Army wives. Eventually they hope to live in the old family

castle in Scotland, where Capt. Bristol plans to write books.

## CHANGE OF NAME

If some of the governesses who now benefit from the Governesses' Benevolent Institution thought their charges made a lot of noise in the nursery they should have seen them last week—20, 30, 40 years later—when the institution had a ball at the Chelsea Town Hall. It was beat at its loudest all the way. CAPT. VISCOUNT ALTHORP, the chairman of the Institution, and his friends who had the idea of having a ball must have been pleased. It was a winner. QUEEN ELIZABETH THE QUEEN MOTHER sent a clock for the raffle and this was won by Mrs. ROBERT RUTTER. An appropriate win too as she and her husband are in the throes of furnishing a country cottage in Sussex.

For 122 years the Institution has looked after elderly governesses in need. Latterly those seeking its help are mostly retired private teachers. Because of this the Institute is to have a new name and will in future be known as the Schoolmistresses' & Governesses' Benevolent Institution.

## YORKSHIRE RELISH

The exhibition "Focus on Yorkshire" brought a welcome breath of country air to the heart of London during a fortnight's run at Simpson of Piccadilly. From the traditional Yorkshire dishes (some with a happy French accent) served in the restaurant, to the contemporary work of Design Centre award winner Mr. BRIAN ASQUITH, the exhibition was presented with imagination and skill. DR. & MRS. S. LEONARD SIMPSON gave a luncheon in the store to launch it and the guests joining them included LORD & LADY GEDDES, Mr. ROBIN TURTON, M.P., COL. & MRS. R. J. L. JACKSON, SIR MALCOLM STODDART-SCOTT, M.P., Mr. & Mrs. IAN CARMICHAEL, and SIR EDWIN & LADY ARROWSMITH. (See pictures on opposite page.)

## BIRTHDAY ENGAGEMENT

When 60 young undergraduates from Cambridge and their friends came to London for a ball given by Mr. & Mrs. LOUIS WULFF at the Dorchester for their daughter BERNICE they thought it was a straightforward 21st birthday celebration. But at midnight as the cake was brought in Mr. Wulff, with a nice sense of the dramatic, announced his daughter's engagement to Mr. PHILIP MARSHALL, who is reading English at Jesus and was general man-of-all-skills when the Cambridge Amateur Dramatic Society performed on the Fringe at the Edinburgh Festival last year. Miss Wulff, whose father has written some half-dozen delightful books on the Royal Family, is up at Girton where she is reading history.

Tropical palms made a setting for the luncheon party given by Ann Lady Orr-Lewis at Cabana Cornia, her home at Lyford Cay, to celebrate the recent wedding of Mr. & Mrs. John McLain. The bride is former Londoner Mrs. Rosemary Clyde. Her husband is a well-known American writer and columnist

## The Countess of Dudley with Mr. Pat Broom of Nassau



Above: Mrs. Carl Holmes, the Earl of Carnarvon and Mrs. Nicholas Goulandris, wife of the Greek shipping magnate. Centre: Ann Lady Orr-Lewis between her guests of honour, Mr. & Mrs. John McLain

## A curtain-raiser for the season

The cocktail party given in the Dorchester's Orchid Room by Mrs. John Sheffield for her daughter,

Angela, was one of the first big social gatherings for this year's debutantes

Mrs. John Sheffield and her debutante daughter Angela

Miss Caroline Courage



Miss Amanda Collingwood and Mr. Humphrey Wakefield

Miss Gillian Colquhoun



The Hon. Sally Rootes



Miss Nikki Phillips



Miss Melissa Fairbanks  
in her monkey fur coat



Miss Caroline Fletcher and  
Mr. Julian Mathias



The Hon. Kirsty Aitken,  
daughter of Sir Max Aitken

# A breath of Perthshire in the heart of London

Lady Gillian Anderson, president of the London Perthshire Association, received guests at the Association's annual dinner and

dance at Quaglino's. Among the after-dinner speakers were Lord Ogilvy and Dr. Robert Ritchie, Lord Provost of Perth

Lady Gillian Anderson,  
president of the Association



Mrs. J. H. F. Laurenson during  
one of the Scottish dances



Mr. D. Sparks from Stirlingshire,  
president of the Epsom Caledonian  
Association, dancing with Mrs. J. L. West



The Countess of Kinnoull, the Lord Provost of Perth (Dr. Robert Ritchie) and the Earl of Kinnoull



Mrs. Robert Ritchie, wife of the  
Lord Provost of Perth

Mr. & Mrs. McNeill. He is from Perthshire



Lord Ogilvy who spoke on "The City and County of Perth"

The Linlithgow & Stirlingshire Hunt Ball, usually held at Hopetoun House, the very beautiful home of the Marquess of Linlithgow, had to settle for an Edinburgh hotel instead this year, for the Hopetoun ballroom is undergoing repairs. However, the occasion seemed as successful and as gay as ever, with all the usual imaginative and whimsical touches. Golden hunting gloves pointed the way to a night club called Foxie Galore, where cleverly illuminated foxes capered—for once in no fear of the hunt.

There were about 250 guests, including Lord and Lady Clydesmuir who brought a party. The hard-working secretary of the ball committee, Mr. A. M. Kennedy, was rather less active than usual. The reason—a leg in plaster (the accident, he assured me, was not on the hunting field, but on the ski slopes of Zermatt).

Mr. Andrew W. Usher was at the ball for the last time as Master of the hunt, a position he has held for the past five years. Mr. & Mrs. Usher, who have had a very long and close association with the hunt, are moving north to Brechin. The Usher family have been members since 1877 and for almost 70 years some member of the family has been Master. Succeeding Mr. Usher are joint-Masters, Mr. Charles Aitkenhead and Mr. John Dudgeon. Mr. Aitkenhead, who farms at Linlithgow, has been secretary of the hunt for many years and has also run the point-to-point at Oatridge for some time. Mr. Dudgeon, also a farmer, at Humbie in East Lothian, is the son of Mr. Neil Dudgeon. Father and son are well-known point-to-pointers.

#### A portrait for Strathclyde

Miss Ina Smillie of Glasgow, who has the distinction of being Europe's only woman violin maker (she succeeded her father, Andrew Smillie) is to present a portrait of Sir Winston Churchill to the new University of Strathclyde. It was the last work of her uncle, Sir James Gunn, who died in December. Miss Smillie tells me that the portrait is a tribute from "the ordinary, everyday, working people of Scotland" to Sir Winston. Many of these people had approached her to see if something along these lines could be done, she told me, but the money for the portrait to be painted was actually left by her father who died 17 years ago. The original intention was that there should be three portraits, a small one which

was to be presented to Sir Winston on his 90th birthday, a larger one for Strathclyde, and a replica of this for the American university at which Sir Winston first used the phrase "the iron curtain."

However, Sir James Gunn had time only to complete the small portrait and Lady Churchill was asked if she would agree to this being presented to Strathclyde. She agreed readily and was herself given a colour print of it prepared by Glasgow photographer Stevens Orr. With the non-completion of the commission there was still £4,000 left and Miss Smillie has decided that this also should be given to Strathclyde to set up a Churchill scholarship fund as "just our own wee Scottish tribute to Sir Winston," as she says.

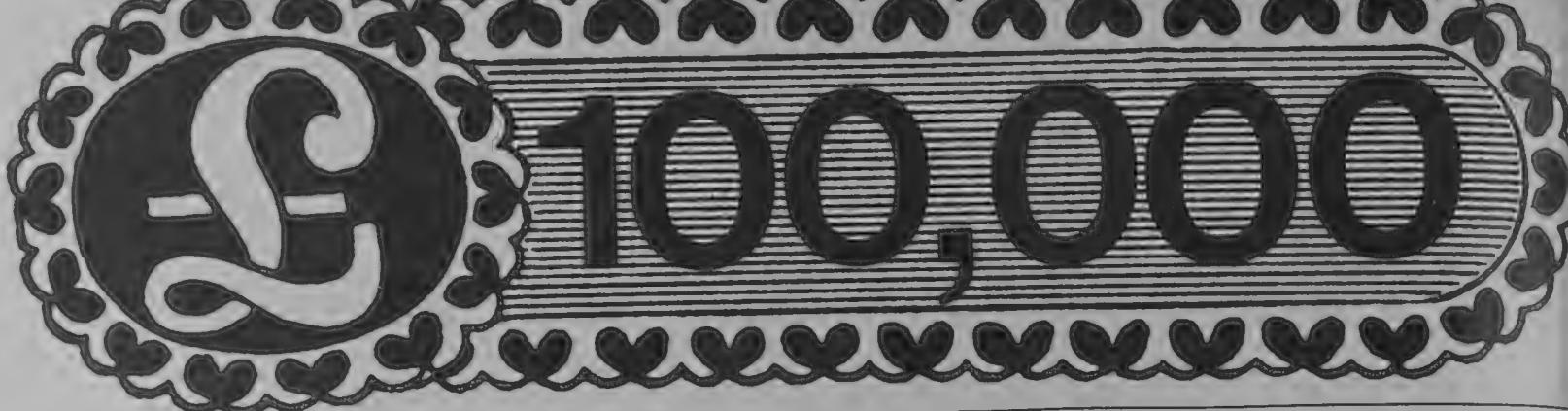
The scholarship may be given to a different department of the university each year, possibly to enable students to travel abroad. Alternatively, it may be used to encourage people from abroad to come and give a series of lectures at Strathclyde. "As long as it's used to help education, I shall be happy," says Miss Smillie.

The Gunn portrait, which was painted from memory of Sir Winston as he was in the 1940-45 period, is not yet at Strathclyde. "It's safely in the bank at present," Miss Smillie tells me. It is possible that it may be hung in the Royal Academy this year. In this case, the formal presentation may be delayed till the autumn.

#### A quiet wedding

Miss Janet Matthew, elder daughter of Professor Sir Robert and Lady Matthew, Keith Marischal, Humbie, East Lothian, was married in London recently to Dr. Desmond O'Neill of Cavendish Avenue, London. The bride, who has spent the past six months touring the world, suffered a slipped disc on her return. Dr. O'Neill, an Ulsterman, is an old friend of the family, Lady Matthew tells me. He is in practice in London and, after their honeymoon in Italy, they will be looking for a house in the city.

It was quite a rush for Sir Robert Matthew to be back in Britain in time for the wedding. He arrived the day before—rather breathlessly—from Pakistan where he is helping to design the new capital of Islamabad. Sir Robert, who is Professor of Architecture at the University of Edinburgh, completes his term of office as President of the International Union of Architects at a conference in Paris in July.



## How to spend £100,000 by Angela Ince

Spending £100,000 in thought is almost as daunting as it would be in fact. Just a few moments' consideration convinces that it's either far too much money or not nearly enough. If your idea of luxury (as mine is at the moment) is to throw away every single saucepan in the kitchen and replace them with copper then you'll have quite a lot to spare. If on the other hand you long for, say, Rembrandt's portrait of his son Titus, then you'll be £600,000-odd short. The list below is compiled on the assumption that all the purchases must be luxuries rather than bare essentials and it is illustrated by drawings that are symbolic rather than factual. For down-to-earth details of prices and availability see the panel on the right-hand page

1 I shall drop into the estate agents and buy a house in the country,



which leaves me with £65,000

2 it must have a terrace for a pair of peacocks



which leaves me with £64,965

3 and a paddock for a donkey



which leaves me with £64,938 15s.

4 A games box from Asprey will help to while away idle rich hours,



which leaves me with £64,438 15s.

5 and an elegant Bueche-Girod watch will show me how many hours I've idled away,



which leaves me with £64,138 15s.

6 A dozen silk shirts are always useful,



which leaves me with £63,804 17s.

7 and someone to iron them for a year,



which leaves me with £63,336 17s.

8 A small car for the shopping is beginning to be essential—a Fiat 500 with a sunshine roof and economical mileage (what's that to me though) will do splendidly



and leaves me with £62,926 17s. 5d.

9 With *The Times* Atlas of the World I shall be able to see at a glance where all the bad news is coming from,



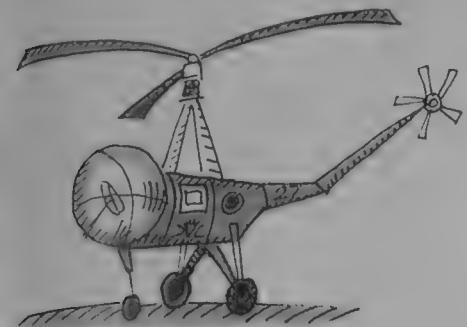
which leaves me with £62,899 11s. 5d.

10 A place in the sun is always pleasing, so I shall buy a villa in Southern Spain with a swimming pool,



which leaves me with £42,899 11s. 5d.

and a helicopter to take me to the beach,



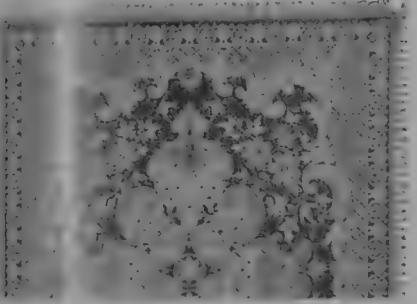
which leaves me with £15,899 11s. 5d.

2 I shall also need  
heated swimming pool in England,



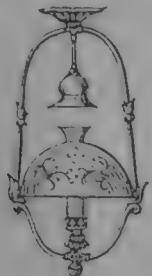
which leaves me with £14,689 11s. 5d.

3 and one of those great Spanish carpets  
in glowing colours,



which leaves me with £14,610 11s. 5d.

4 I've always wanted a complete new set  
of copper saucepans, and a hanging brass  
oil lamp for the kitchen,



which leaves me with £14,541 6s. 3d.

5 and a gold cigarette case  
(the one on the cover would be nice)



which leaves me with £14,303 16s. 3d.

16 Also the recorded set of Churchill's speeches  
which I've been wishing I could afford  
since they came out,



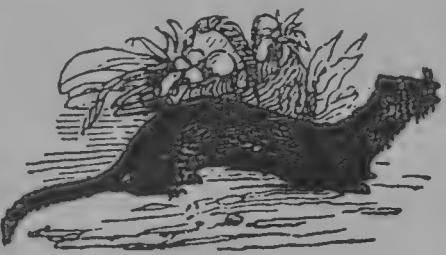
which leaves me with £14,278 16s. 3d.

17 I shall bid at the Newmarket Sales  
for a yearling,



which leaves me with £3,778 16s. 3d.

18 and I suppose a mink tabard  
and a sable jacket are almost essential,



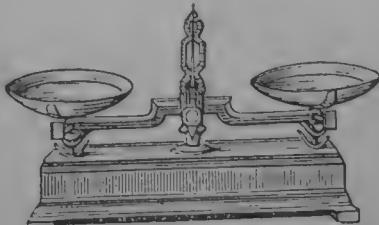
which leaves me with £14 16s. 3d.

19 One ounce of Diorama



leaves me with £2 11s. 3d.

20 and two pounds of some of the most  
luxurious chocolates in the world, Godiva,



leaves me with 1s. 3d.  
I shall send it to Mr. Callaghan

Down to earth details. A Queen Anne house within 40 miles of London, with five or six bedrooms, three reception rooms, and two or three bathrooms, will cost £25,000 to £35,000, say at Hampton's, Arlington Street, S.W.1. HYD 8222. It will probably have a terrace and up to 20 acres, with a staff cottage, and garaging for several cars. Hampton's also have a far-reaching overseas department, which has on its books a range of places in the sun. You can buy a building plot on Exuma, an outer island of the Bahamas, for around £350, for instance, but a super villa in the foothills of southern Spain, with a swimming pool, could cost £20,000.

A pair of three-year-old peacocks costs £35, from the Regent Pet Stores, 35 Parkway, N.W.1. Donkeys cost from 20 gns. (colts) and 25 gns. (fillies) upwards, and can be bought from Robin Borwick, Ruffs Orchard, Hawthorn Hill, Maidenhead, who makes a point of seeing that the donkeys go to good homes, and has just published a book on how to look after them, *People with long ears*. (Cassell. 18s.)

Asprey's stock a highly luxurious games box, designed by them in thuya wood. It has an inlaid wooden chess board, with ivory chessmen, a spring compartment with a baccarat shoe, backgammon, cribbage, spot, poker and liar dice and playing cards, and costs £500.

A Bueche-Girod watch with a shaped gold bracelet, round face and diamond bezel costs £300, from Watches of Switzerland.

Harrods have a vast range of silk shirts; from heavy silk with stitched collar and cuffs at 8 gns., to vividly patterned Italian shirts at 26½ gns., available with matching stretch silk pants (34 gns. together).

Universal Aunts, 36 Walpole Street, S.W.3. SLO 9834, run a domestic agency as part of their services, and can provide temporary ladies' maids for around 8 to 10 gns. a week, or 7s. 6d. an hour.

A Fiat 500 costs £409 19s. 7d., including p.t., and the Estate 500 costs £498 3s. 9d.; from Jack Barclay, Berkeley Square, W.1.

*The Times* Atlas of the World, £27 6s., from the Times Bookshop, Wigmore Street and other good booksellers.

The Agusta-Bell executive helicopter costs £24,000, or £27,000 with executive extras. From Autair Ltd., 75 Wigmore Street, W.1.

A Buckingham glass fibre swimming pool, 25' by 12', 5' 6" deep with a 3' shallow end costs £1,210. This includes installation by the manufacturers, 3 non-slip steps, filtration plant and electric flow heater, a cover, and paving slabs to surround the pool. From J. F. Buckingham Ltd., Priory Road Works, Kenilworth, Warwicks.

Spanish rug 13' 3" by 8' 9", £79, from Casa Pupo. Harrods import from Switzerland the Culinox range of copper saucepans, all lined with stainless steel, and with heatproof handles. Sample prices; a large sauté pan with lid, £13 7s. 6d., oval gratin dishes £6 1s. 5d. to £9 3s. 3d.

Hanging brass oil-lamps (electrified) from Debenham & Freebody, £17 10s., from 26 April. The gold cigarette case on the cover costs £237 10s., from Asprey.

The Decca set of Churchill's speeches costs £25, from H.M.V., Oxford Street.

The record price paid for a yearling at the Newmarket Sales is £27,000, but a high class yearling could probably be got for eight to ten thousand guineas. A tourmaline mink tabard, belted in suede, costs 1,185 guineas; a sable bolero, tied with black chiffon, 2,400 guineas, both from Bradleys, Welbeck Street.

1 oz. of Diorama, £12 5s.; handmade Godiva chocolates in 23 flavours, 25s. a lb., both from Debenham & Freebody.

# HOW TO HELP YOUR HUSBAND GET AHEAD

BY ANGELA INCE

Buy him a horse and give him a hunt coat, £42 10s.; breeches, 19 gns.; waistcoat, £8 18s. 6d.; stock, £1 5s.; stockpin, 9s. 6d.; silk hat, £9 18s. 6d.; string gloves, 19s. 6d.; crop, £3 15s.; boots, £31; spurs, £1 7s. 6d. All from Moss Bros., Covent Garden. "Invicta" saddle, 47 gns.; leathers, 55s. a pair; and stainless steel irons, approx. 65s. a pair; hunting Weymouth double bridle, £16 complete. All from Turf & Travel Ltd., Gerrards Cross, Bucks., all of whose saddlery is hand-made and hand-sewn. Mr. Macnee's horse, a thoroughbred hunter called Willie B, belongs to Mr. Rex Bunney, who hunts with the Old Berkeley; we photographed him in the yard of Mr. Bunney's farm at Chalfont St. Peter. See facing page.



Rent him a beat and give him a 9 ft. Hollolight rod, £24 13s. 2d.; LRH Lightweight reel, £7 2s. 9d., and line, £5 4s. 11d.; Conway combination creel and bag, £4 18s.; Eclipse landing net, £6; tweed hat, £21s. 9d.; Lloyd Angler fishing coat, £8 16s.; Altona thigh waders, £9 10s. 6d. All from Hardy Brothers (Alnwick) Ltd., 61 Pall Mall.



Buy him a yard, we urge, and put a horse in it; rent him a stretch and give him a fishing rod; furnish him with a gun room; get him some golf clubs. Because not all big deals are discussed in the boardroom—it's quite likely to be the nod across the golf clubs, a quick word at the butts, a hint at the meet, that leads to a take-over bid or a new export order. And a lot of firms have discovered that a prospective foreign client is going to be far more impressed by a day with the guns than a stuffy evening in a strip joint. So wives who are eager to egg their husbands on to a seat on the board should start them off early on the sporting trail. It's much more likely, at the weekend, that they'll meet somebody big in the City on

Get him a gun and all the ambiance that goes with it. In the Long Room at Purdey's with Mr. C. H. Lawrence who is the present managing director and has been with the firm since 1914. The walls of the room are crowded with photographs, mementoes and letters from all over the world; Mr. Lawrence himself spends a part of each year travelling—to the Dordogne to buy walnut wood for the gun stocks, and to America where he has friends and clients all over the country. Here he is adjusting a try gun, an adjustable facsimile of a shot gun that can be altered until it is exactly right. Mr. Macnee is wearing a suit from Bailey & Weatherill, but designed by himself with covered buttons and a pocket to the jacket.

Equip him for golf with a golf bag, £11; trolley, £7 3s. 6d.; umbrella, £5 17s. 6d.; golf glove, 15s.; golf clubs, £80 the set; brown leather golf shoes, 7 gns.; all from Lillywhites, Piccadilly Circus. Photographed at the Finchley golf course.

the moors than in the orchestra stalls. And it's healthier, too. To illustrate this luxurious thought we asked actor PATRICK MACNEE to pose in four sporting stances, which JOHN TIMBERS sportingly photographed. For the results see the next four pages. Mr. Macnee, who recently married actress Cathy Woodville, apparently needs very little help in getting ahead. He is currently filming for ABC television new episodes of *The Avengers* due for screening in the autumn. And since the first episode of *The Avengers* appeared, he has made John Steed into everyone's favourite secret agent—blissfully tailored, quizzically eyebrowed, and as suave as anything. Your man could do equally well, just follow the rules.



Buy him a horse



Rent him a beat



Get him a gun

# Equip him for golf





# THE GIRL WITH THE LUXURIOUS AIR

There is probably nothing more calculated to induce a sense of well-being in the average human girl than to be as well-dressed as it is possible to get; to have somewhere to go where one may be seen to the best advantage, to be called for by the person most gifted to appreciate his good fortune, and to sit meanwhile in surroundings that could hardly be faulted. The girl whose pensive face appears on this page has the situation ready-made. Her happy circumstance induced photographer Bob Brooks to take the colour picture that appears overleaf. A dominant note is struck by the pyjama-dress by Forquet of Rome in Italian silk which is copied by Debenham & Freebody and costs 45½ gns. Elegant accessories to the dress include a gold and ruby bracelet at £200 and gold and diamond earrings at £670, all from Garrard. The gold kid sandals are by Giusti and cost £3 9s. 11d. at Russell & Bromley; the hairstyle is by Paul at French of London. Elegant backgrounds include a brilliantly striped sofa, £184 16s., a trompe l'oeil screen by Fornasetti with painted library shelves on one side and a cool, green landscape on the other, £172 10s.; an all-silk Kashan rug, £950; an Italian marble-topped table with gilt legs, £59 10s.; an orange glazed pottery cache-pot; all from Liberty's. Incidental but indispensable luxuries for this kind of waiting game include the gold mesh cigarette case on the table and the lighter beside it. They cost £412 and £110 respectively, both from Cartier. Now see overleaf for the full effect.

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# LADIES IN BLACK

Using the macabre as a subject for comedy is a contemporary preoccupation. It happens in films (*Kind Hearts and Coronets*; *Dr. Strangelove*), in plays (*Loot*; *Oh Dad, Poor Dad*), in novels (*Negatives*; *The Fly*), in cartoons (Edward Gorey, Toni Ungerer) and in casual jokes ("Apart from that Mrs. Lincoln, how did you enjoy the play?"). Only the pop world seems immune, and though the Beatles have been heard to comment that "Baby's in black and I'm feeling blue," it's not supposed to be a joke. Perhaps the age we live in is so black that laughter is the only safety valve.

This month, television viewers, that querulous and unpredictable body, will be able to sample some black comedy at home. Granada are transmitting a series of six plays under the main title *Six Shades of Black* all written by Peter Wildeblood. "Part of my intention," he says, "was to provide some decent parts for women." Consequently each play revolves around a central female figure, and though the plays are each complete in themselves, they are linked in that the hero of one becomes the villain of the next.

Wildeblood has picked subjects and settings beneath which a strain of horror is easy to discern, just waiting

to be picked out and highlighted: a broiler chicken farm in Sussex, a palace in Tangiers, the south of France pleasure-bent, the devious occupations of the pop world. Pamela Brown, an actress guaranteed to bring an edge to even commonplace proceedings, opens the series in *The Good Woman of Chester Square* when she plays an ex-Q.C., a life peeress engaged in philanthropic work. Miss Brown also appears in the last play, set in Tangiers, *There is a Happy Land*.

Ursula Howells brings her icy elegance to bear on her role as a hard-bitten reporter, and Janet Kelly is the chicken farmer's daughter who becomes a big pop star. Faith Brook is an American married to an English detective, and Pauline Munro is a good-time girl on holiday in the south of France (a very nasty twist in this one). And Nyree Dawn Porter will be discovered sharing a flat with her husband, five lovers and a python called Alvis (this episode is called *A Loving Disposition*, as well it might be). The seven chilling glances in the picture belong to, from right: Pamela Brown, Ursula Howells, Faith Brook (seated), Nyree Dawn Porter, Peter Wildeblood, Pauline Munro and (on the steps) Janet Kelly. First play: 30 April. Photograph: Antony Crickmay.



# ONLY THE BEST

Fashion by Unity Barnes. Photographs: Richard Dormer

What spells luxury to you? A private helicopter, perhaps, or a South Sea island? A magnum of champagne, or a mink-lined raincoat? Opinions differ, but these pages spotlight some undeniably luxurious ways of spending money at those moments when you are suddenly and overwhelmingly convinced that only the best will do



You might take a box at Covent Garden (for a gala Fonteyn-Nureyev performance, perhaps, or the first night of Joan Sutherland's return as Lucia di Lammermoor). Against the red-and-gold splendour of the decor you might wear Hardy Amies' dress of rose-pink crêpe, the top richly encrusted with iridescent, shell-patterned embroidery, offset by its strictly plain coat in soft pink faille (Above)

Under the crystal chandeliers of the Royal Opera House you might look your scintillating best in John Cavanagh's slender shell-pink tulle dress, underlined in crêpe, with rainbow-hued beading scattered lightly across it and massed into glittering bands at the throat and around the little sleeves (Left). All the diamond-sparkling jewellery in both pictures is from Asprey

## ONLY THE BEST



You might have a leisurely, gourmet's lunch at the *Caprice*, and count the celebrities ranged against the plummy satin background. You might turn heads yourself in a Chanel-styled suit from Paris in turquoise ribbed wool, lined and bloused in turquoise georgette, 125 gns. at *Fortnum & Mason*. The exactly-matched felt hat is designed by Otto Lucas for *Fortnum & Mason*

You could make an unforgivably late entry and be sure of forgiveness in a crisp navy silk blazer striped with white, over a cool slip of a dress in navy linen; £25 each from *Norman Hartnell's Petit Salon*. The navy-edged white panama breton by *Jean Barthet*, £14, also at the *Petit Salon*

# ONLY THE BEST



You could have cupboards full of cashmere sweaters and still fall for this new slant on the subject: a featherweight little suit, hand-knitted in creamy cashmere yarn, crocheted around the edge and lined with gauzy jap silk, at the *Christian Dior Boutique*. Ridged gold ring and earrings by *Charles de Temple*, ring £55, earrings, £50. Five strand Italian gold bracelet, £325. All at *Watches of Switzerland* *Opposite page*: You could live high above the crowds for a while in a penthouse suite, like this one at the *Carlton*

*Tower Hotel*. Even in the sharp, truthful 18th-storey light, no fault could be found with *Aquascutum's* classic coat in that rarest of fibres: 100% vicuna. Culled from goats in the Peruvian mountains and woven into a velvet-soft cloth, it is made to order (in this or other classic shapes) for 265 gns., at *Aquascutum*, Regent Street. A *Balenciaga* silk scarf is flicked around the neck for added luxury,  $6\frac{1}{2}$  gns. from *Aquascutum*. The *Rolex Cellini* watch on a frosted gold band, £358 at *Watches of Switzerland*

# ONLY THE BEST



You might win a small fortune if the luck went your way at Crockford's (though they admit that the biggest chips, £5,000 each, are "not often used.") You could choose a dress that is no gamble at all, in black crinkled silk organza with a plummeting, frilled decolletage; it would pack and travel without a crease to Monte Carlo or Las Vegas, was made in France, and is 73 gns. at Sixty One Park Lane (Above)

You might be content to win more compliments than money in a narrow coat of silky steel-grey Russian broadtail, cuffed with white mink (for day, it has a separate stand-up collar in mink, too). 1,975 gns. at Bradleys (Left)

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Jessica Claridge, Janet Suzman, Brewster Mason, Glenda Jackson, Katharine Baker, James Laurenson, Charles Kay and Charles Thomas, in the Stratford-on-Avon production of *Love's Labour's Lost*



Janet Suzman as Portia and Eric Porter as Shylock in *The Merchant of Venice*, also in repertory at Stratford-on-Avon



The scouring of Christ by the soldiers, Edward Argent and Adrian Reynolds, in the Mermaid Theatre's production of the Wakefield Mystery Plays. Christ is played by James Bolam

# on plays

Pat Wallace / The Bard's ballet-in-words

Shakespeare's *Love's Labour's Lost* is a delicious comedy but not one that is very often given. There are several reasons for this. One of them is that it was written very closely in the idiom of its age and that the humour as well as the allusions are more Elizabethan than universal. Another reason could be that it is, frankly, difficult to direct since the play itself consists of a series of word games and pranks played between the ladies of the French court and the gentlemen of the Spanish court on a sophisticated level, and that these have to be contrasted very clearly with the more bumbling games of the local inhabitants in the region where both courts meet. One kind of fantasy, in other words, has to be separated from another and the audience should be surely enough engaged in the sport of the ladies and gentlemen to view the rural antics with their eyes and not regard them as another piece of a long comedy.

In this respect I am not certain that Mr. John Barton's direction, at Stratford-on-Avon, intelligent though it is, is entirely successful, and yet it would be difficult indeed for any critic to suggest precisely how the contrast could be emphasized. I came freshly to the play, having inexplicably missed earlier productions and therefore only had the text to prepare me for what I was to see (though "only" is possibly no adequate word here). The story is concerned with Ferdinand, King of Navarre, who with three of his lords in attendance plans to spend three years in a "little Academe" where they will fast and study, watch and pray and forgo the company of all women. They sign a declaration to this effect but at once are confronted with a great challenge, since the young Princess of France arrives with her chamberlain and, more to the point, her three ladies in attendance.

The King and each of his gentlemen fall in love with the Princess and each of her ladies and, being greatly given to epistles, at once declare themselves in writing. By this time the feminine half of the imbroglio has learned of the vows and has a very good excuse for teasing and tricking them, though at heart they are more

than sympathetic to the advances. There are a number of gracefully comic approaches and withdrawals until the moment when the lords arrive disguised as Muscovites on a superb, fantastic sleigh and the ladies, forewarned, exchange their admirers' tokens and well and truly fox up their plans.

All this gay but formal love dance is observed by the locals in their rough but by no means witless way and they in turn are drawn in as messengers and go-betweens. In the end the ladies' rather rigid sense of decorum and rather more lively sense of revenge makes itself felt and their would-be lovers are dismissed for a year's period of appropriate penance. By this time the countrymen, reinforced by their parson and their Latin-spouting schoolmaster, have put on their own entertainment for the delight of the grandes and, though unkindly mocked, have brought the evening to a conclusion in scenes of pure comedy.

Some of the interpretations deserve especial praise, not least Mr. Charles Thomas's Berowne as the most spirited and outspoken of the King's followers, doubtful about the whole Academe project from the beginning and in love with the equally forthright Lady Rosaline, played by Miss Janet Suzman. Both these performances have great vitality and so does that of Mr. Charles Kay, a handsome and democratic king, unexpectedly given to the wearing of eyeglasses. Young Mr. Philip Meredith as the page, Moth, is as pertly composed as even the great playwright could have wished and the Constable, Dull, played by Mr. David Waller, is one of the evening's particular delights since he has added a good deal of his own to the traditional blend of oafishness and commonsense of the Shakespearean clown.

Miss Glenda Jackson had much fairness and impulsiveness to commend her as the Princess of France but surprised one with the occasional harshness of her voice, a circumstance which I don't remember from her admirable performance in the Marat/Sade play last year. Finally, Miss Sally Jacobs' designs, which began in almost too cool monochromes, grew more spirited as the scenes succeeded each other and ended in a burst of amusing invention and colour.



MORTIS NEWCOMBE

Author Nicholas Montsarrat is in London with his wife, Anne, to promote his new novel *The Pillow Fight* (Cassell 25s.) published at the end of February and high in the best-sellers list. Though a novel by a best-selling novelist about a best-selling novelist, Montsarrat claims there is nothing autobiographical about the book: rather is it about the kind of person he has tried to avoid becoming. The Montsarrats live in Canada, alternating between their home just outside Ottawa and the summer house they own on Cook Island in the St. Lawrence river. When he leaves London at the end of the month, Mr. Montsarrat will visit Australia and Singapore

# on films

Elspeth Grant / The human predicament

There was quite a fuss in France over Jean-Luc Godard's latest film, *Une Femme Mariée*—a witty, perceptive account of 24 sex-crammed hours in the life of a young married woman who is toying with the idea of leaving her husband for her lover. Because it was originally called *La Femme Mariée* it was banned and refused an export licence as the French censor felt this title gave the shocking and quite erroneous impression that all French wives are adulterous. Such a slur on French womanhood could not, of course, be tolerated but the finicking exchange of "A" for "The" doesn't alter the fact that M. Godard's heroine, the exquisite Macha Meril, makes adultery seem the most normal thing.

The film is fragmentary and M. Godard's direction is decidedly tricksy, not to say coy. Advertisements for bras and girdles have a curious fascination for him (they bob up in the background at unexpected moments) and he tends to dwell interminably and repeatedly on shots of a hairy male hand caressing a smooth, naked female knee, or a woman's hand, with wedding-ring, groping across rumpled sheets in search of a man's—husband's or lover's, it doesn't matter which. I don't think it was M. Godard's intention to titillate; I don't suppose he meant to bore, either—but this he occasionally does.

Mlle. Meril, having spent a night at the flat her actor lover (Bernard Noël) has rented as their love nest, kisses him goodbye and, by devious routes and several taxis, goes to collect her little stepson from school and her air pilot husband, Philippe Leroy, from the small private airfield which (I think) he owns and to which he is returning from a trip to Germany. Mlle. Meril, though she suspects her husband is having her followed, is calm and casual at their meeting and accepts, without enthusiasm or dismay, M. Leroy's suggestion that they should entertain his rather rum passenger for dinner.

The meal over, M. Godard allows each character a discourse on various aspects of life. Mlle. Meril babbles, in a way that illuminates her character, of her infatuation with "the present"—which, as opposed to the dead past and

the unborn future, gives one no time for thought, reflection or speculation.

Mlle. Meril sleeps with her husband (again the slow fondling hand explores the nude limbs). Next morning she visits her doctor and learns she is pregnant—whether by her husband or lover even she doesn't know. She declares herself worried, but that strange, secret little face of hers reveals no anxiety and off she goes calmly to meet M. Noël at Orly airport and spend an hour in a hotel bed with him before he leaves to fulfil an engagement (theatrical) at Marseilles.

The film ends as it opened, with a kiss. Nothing is resolved, all loose ends remain as loose as can be. It has all been just another day. Not, though, just another film—for the byplay (overheard conversations, a charwoman's ramblings about her "love-life," the doctor's cagey lip-licking pronouncements on contraception, and the actor's attempt to define his art) is beguiling and amusing and, however irritating one may find M. Godard's preciousness, one must concede that he knows a deal about the human predicament.

If you want an idealistic, absent-minded professor, by all means send for James Stewart though, I thought as I watched *Dear Brigitte*, he may feel he has been called on to register amiable perplexity more than often enough. In this old-fashioned, whimsical domestic comedy, directed by Henry Koster, he seemed to me to be showing signs of weariness with the role.

As professor of literature at a college that pays more attention to the sciences, he is horrified to find his eight-year-old son (Billy Mumy) has the mind of a computer, can do complex sums in his tiny head and (enviable talent) in a flash work out which horses stand the best chance of winning races—taking into account past form, present condition and the state of the course, down to the length of the grass, I shouldn't wonder. Mr. Stewart doesn't want his boy to be some kind of a freak, so he sends him to a psychiatrist—who declares the child, despite his amazing powers, is completely normal since he's madly in love with Brigitte Bardot, to whom he writes a letter every night.

(This is normal?)

John Williams, an exceedingly plausible conman, persuades the Professor to use Master Mumy's extraordinary gift for tipping winners to amass funds for a Literary Foundation. He intends, naturally, to skip with the dough when enough of it has been amassed. Master Mumy is co-operative, till he receives a letter from Mlle. Bardot inviting him to visit her.

Mr. Williams, impatient but intelligent, urges Mr. Stewart to take the boy on a trip to France. Mlle. Bardot, I must say, is perfectly charming when they meet her, and one can well understand the dreamy condition in which the encoun-

ter leaves Master Mumy. But what effect will the romantic visit have on the child when he's once again set down with the form book to make those money spinning predictions? I'll leave you to guess.

**La Viaccia**, directed by Mauro Bolognini, is a grim study of avarice in Italy, in the Victorian era of leg-of-mutton sleeves and bouncy bustles. The driving lust for money corrupts a peasant family, except for one of the sons, Jean-Paul Belmondo. It's love that brings him low. Infatuated with a prostitute, Claudia Cardinale, he takes the job of chucker-out at a brothel to be near her. It all looked horribly true to me.



Robert Aldrich's Grand Guignol thriller *Hush, Hush Sweet Charlotte*, first cousin to his earlier *Whatever Happened to Baby Jane?* stars Bette Davis (top left) as an eccentric persecuted into believing she is a murderer, Agnes Moorehead (top right) as her sinister housekeeper, Mary Astor (centre) as the widow of the man she supposes herself to have killed and Olivia de Havilland (above) as her embittered sister. The film, released by Fox, opens at the Carlton later this month.

# on books

Oliver Warner / The Great War in perspective

I see that the publishers call Sarah Gertrude Millin's **Goodbye Dear England** (Heinemann 25s.) a story and I suspect that the librarians will have to classify it as fiction. But if ever a book was based on fact, this is it—the fact of war and overturning. It is an account of the Faraday family, the father a K.C., the mother a sensitive lover of art, Frank and Hal, fine young men, and Jenny, the most realistic of heroines. Almost throughout, the book intrudes the crash and squalor of World War I, presented in cameo-size reports. First Hal and then Frank go to the front. Hal is gassed; Frank is killed. Jenny becomes involved with a conscientious objector under a developing strain of madness. Nothing will ever be the same, least of all 1914, for her or any other European.

There is unusual space to this book because it is so impressive. I don't know of a clearer picture of a first-rate professional family, and if ever anything was written out of existence, with the author's blood, this is it. Mrs. Millin has kinks—shown, for instance, in her passages on T. E. Lawrence (an aversion) and the lets by a few inaccuracies, but they matter nothing beside the feeling that stamps each page. I would press anyone who has not yet come to grips with World War I to read this moving work.

Mrs. Millin is of an older generation of writers. J. P. Donleavy, in **Meet My Maker, the Mad Molecule** (Bodley Head 18s.) is very much younger style, American fashion. His novels *The Ginger Man* and last year's *A Singular Man* had verve: now he shows what he can do in the way of stories and sketches. All such collections vary in quality from item to item, and some of this work hardly rates book form, but *The Romantic Life of Alphonse A.*, which I suspect of being autobiographical in essence, is something more than readable, and for an outsider's view of the Boat Race I can't ask for better than a piece called *Paddling and Persons at Putney*.

There could scarcely be a sharper contrast than that between Donleavy and Phyllis Bentley, both in method and in outlook. In *Tales of the West Riding* (Gollancz 21s.) Miss Bentley ranges in time between 1434 and the present day. *The Hardaker Affair*, the longest,

last, most up to date, and grimmest story in the collection, is almost the size of a short novel, and shows the author in excitingly good form with her forthright types.

**Tizard**, by Ronald W. Clark (Methuen 50s.) is a life of the scientist who did so much to see to it that the country's defences had the aid of radar, to help and perhaps decide the Battle of Britain. Radar was "handed to the bright company" who won it—to quote the author's neat phrase—"almost as the chocks were pulled away." The biography is written with access to the family's papers, and it is as full and balanced as one could wish. The same author wrote *The Day the Rope Broke* which I noticed a few weeks ago in this column. He seems as much at home within the corridors of power as on the Matterhorn.

Alathea Hayter, in **A Sultry Month: Scenes of London Literary Life in 1846** (Faber & Faber 30s.) has addressed herself to a temptingly difficult task, and to my mind she has succeeded well. Her chosen stretch is from 18 June to 13 July of a single year, and when one learns that it was fiercely hot, that there was a terrific political crisis about the repeal of the Corn Laws, that the Carlyles, Browning, Elizabeth Barrett, Dickens, Thackeray, Wordsworth, Samuel Rogers and the painter Benjamin Robert Haydon were about the place, and in Haydon's case on the edge of catastrophe, there are obviously the ingredients of a fascinating book. It could so easily have been muddled or too blown up, but Alathea Hayter has a sense of narrative as well as learning, and this book holds the attention and indeed grips it.

**Briefly . . .** There are two enormous books to claim attention, and three very short ones. The monsters, and they are indeed such, are the **Complete Plays** and **Complete Prefaces** of Bernard Shaw (Paul Hamlyn 35s. each). The plays have been done in a single volume before; not so the Prefaces. This edition includes some hitherto uncollected work, including those to *The Quintessence of Ibsenism*, *Fabian Essays*, and *London Music* . . . The three paperbacks are **The Awful Cook's Book**, **The Awful Handyman's Book** and **The Awful Dressmaker's Book** (Wolfe Publishing 3s. 6d. each). As an awful handyman

my nose was soon into the appropriate item, and I can report the maximum of practical sense.

Another work crammed with information on almost everything under heaven is the **Junior Pears Leisure Book** (Pelham Book 16s.). The editor is Edward Blishen, who for years was the hope and terror

of those who set problems in the intelligent weekly journals, for he nearly always sent in the best answers. When this book doesn't describe details (and it often does) it indicates the next step to finding out about such things as canoeing, caving, crewing, Judo, puppetry, and a game, new to me, called Batington.



The part of Christ in United Artists' Cinerama production *The Greatest Story Ever Told* is played by Max von Sydow in his first American film. Carroll Baker as Veronica, and the film is at the Casino Theatre

## on galleries

Robert Wraight / Ringing the non-bells

The Kasmin Gallery is behind an all-glass door at the end of a narrow corridor leading straight off the pavement of New Bond Street. It is run by John Kasmin, one of London's youngest dealers, in partnership with the Marquess of Dufferin & Ava. It has a character all its own. No other London gallery could, even when empty, be mistaken for an operating theatre. Mr. Kasmin's gallery might be mistaken for one even when he has an exhibition hanging, for the clinical atmosphere, created by an all-white setting illuminated by a big skylight nearly 30 feet above the white rubber floor, has its counterpart in much of the sort of painting shown there. And especially in the paintings of the American artist, Kenneth Noland, which are there now.

Noland was the first artist to be given an exhibition at the gallery when it opened almost exactly two years ago. He filled the place with a series of his "bull's eye" paintings, large square canvases each with a target-like arrangement of concentric coloured circles bang in the middle, that must have made uninformed gate-crashers at the opening night party think they were at a toxophilites' ball. The targets were the products of the period 1959-1961. In the earlier ones

the target itself was often surrounded by freely painted whorls of colour that conveyed a sense of spinning movement, as of a Catherine wheel, but in 1961 this illusory feature was dropped and the targets were left to imply nothing other than themselves.

From that time Noland has striven after "pure" abstraction, after a kind of painting that "rings no bells," that reminds no one of anything seen before. In this respect even the most pure and unembellished of his targets was by no means wholly successful. Apart from the obvious association with archery that they persistently evoked, they also called to mind, through the pulsating interplay of their vari-coloured rings, the ripples on the surface of a pool when a stone is thrown into it. They certainly did not, as one American critic claimed, "lack any conceivable association with forms found in nature."

So Noland moved on to making what are called his "chevron paintings," all of which, as the name implies, have a "V" motif, again of bands of colour one inside the other. In them, according to the same critic, "even the value of weightlessness (achieved in the 'bulls-eyes') is superseded by a more positive assertion of lightness and buoyancy." The paintings

now at the Kasmin Gallery have developed from these chevrons. And at least two of them are undoubtedly like nothing you have ever seen before.

These two are lozenge-shaped canvases each 17½ feet wide by 8½ feet high. The first, called *Grave Light*, is covered with four broad bands of colour—brown, black, green, blue—of equal width, each a flattened "V" running parallel with the two bottom sides of the lozenge. That is all. In the second, *Trans West*, the bands of colour—green, dark blue, magenta, orange—follow the left sharp end of the lozenge. In this painting, as in so many of Noland's paintings, a large area of the unprimed canvas is left unpainted. This is a feature of most of the other paintings in the exhibition, nearly all of which are on square canvases hung cornerwise. The paint in every case is acrylic paint used thinly like a dye, and the range of colour is strikingly different from that of oil paints. Its freshness and its purity are undeniable but I cannot help fearing that in chasing after purer and purer abstraction, on bigger and bigger canvases, Noland will end up by offering us an acre-size unprimed canvas in its virgin state.



When 32-year-old Marion Wilson says: "It is working hard that makes me feel happier than anything else," she evidently speaks the truth. Most widely known for her greeting card designs for the Gordon Fraser Gallery, she also does graphic design work for the Traverse Theatre Club at the Edinburgh Festival and has had two one-man shows of her serious work in Rome. Her other commissions include a children's book (she has done six already) and creating a "Marion" doll.



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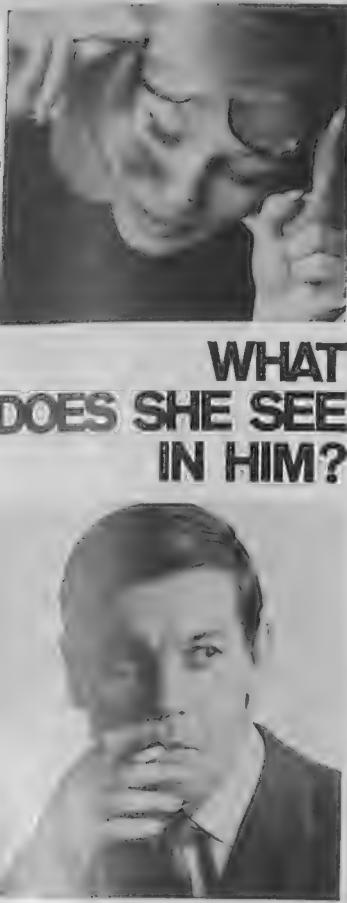


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# MAN'S WORLD

David Morton / What's in a pocket



BILL MONAGHAN

I imagine tailors must dream of the perfect customer—the rare, perhaps non-existent man who has no need for pockets. He must be something of a paragon. He'll have a trusting disposition (scorning to lock things up, he wouldn't carry keys), perfect vision in both eyes (so he would have no need for glasses), an infallible memory (no need to write down engagements and addresses), very rude health (needing neither handkerchief nor pill-box), endless credit with tradesmen (so no need for loose change or a cheque book) and of course he wouldn't smoke (no matches, cigarette packets, pouches or pipes).

The rest of us, who may not have achieved self-sufficiency

of this order, need pockets, not just to put our hands in, but to carry around all the things we need to compensate for our imperfections. Pockets, reduced to absurdity, are a sort of cloth bin to carry things.

Something in the nature of chainmail would serve me better, because, like all small boys and most men, I carry more in my pockets than I should.

I myself suffer mainly from paper fall-out in my pockets—old cigarette wrappings, bus tickets, those infuriating receipts for 1s. 4d. that some shops insist on giving you, scraps of paper with cryptic notes I don't understand—every sort of paper, in fact, except paper money. Others

tell me they get severe metal fall-out: paper clips bent into odd shapes, shillingsworth of halfpennies, even bottle caps.

The photograph above shows the most general contents of a man's pockets in an extreme form of untidiness, and cleaned up in an elegant, and rather expensive way.

The old book of matches is replaced by a petrol lighter of almost equal thickness, made of sterling silver in a hobnail pattern; £21 10s., from Asprey. The pack of cigarettes is replaced by a black crocodile cigarette case from Hermès, with a gold clip.

Disadvantage of these tidy items is that you can't scribble notes on them, as you can on book matches and cigarette

packets. So a diary is vital. The one shown comes from Hermès, too, and is again in black crocodile. (Crocodiles shudder whenever Hermès is mentioned.) Complete with small silver propelling pencil, an address section, and a page for every day of the year (this insert is divided up into a separate booklet of pages for each quarter); costs £32 14s.

An old stub of pencil can record a pretty girl's address as efficiently as anything else devised by man, but she's more likely to be impressed by the Shaeffer Pen for Men. With a gold top, this costs just under £8. And a credit card may impress her more than currency notes or a cheque book. I find mine invaluable, especially towards the end of the month, or when I'm abroad; nowadays you can sign for an ever-widening range of products and services, and the restaurants honouring credit cards form a reliable good food guide in themselves. Full details from The Diners' Club, 365 Euston Road, N.W.1.

Keys are a real menace to trouser pocket linings. One answer is to prune them rigorously, carrying only the vital ones. One man I know has only two master keys, a Yale and a Bramah, which open virtually every essential door in his life. Hermès offer the handsome gold key chain shown for £56. Spectacles are a problem to carry; I have a velvet lined pocket in all my jackets, and avoid the rush-hour crush in the Underground. But I think the folding spectacles shown, with hinged ear pieces and bridge, by Meyrowitz in Old Bond St., are a brilliant solution of the space problem. And let's face it, an Irish linen handkerchief will always be smarter than a paper tissue; the one shown comes from The White House in New Bond Street, and costs 11s. 6d. or £6 18s. 6d. a dozen, with a larger size at 15s. 9d. or nine guineas the dozen. Finally, the bulging wallet; if it's all absolutely vital, a black crocodile notecase is better than an elastic band. The one shown, in navy with gold strengthened edges, costs £85, from Hermès.

**EXPORT EXPERTISE:** In describing the activities of the British Menswear Guild (this page 31 March) I failed to mention the name of Church of Northampton. The omission was the more notable since this famous firm of footwear manufacturers is a founder-member of the Guild, and also prominent in the export drive. My apologies for the lapse.



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Chelsea Pair of Candelabra, circa. 1755  
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Photograph by Percy Hennell



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# MOTORING



JOHN TIMBERS

The 4.2 litre Jaguar

Nowadays we no longer talk about a car in terms of the horsepower of its engine, but in the capacity of however many cylinders go to make it up, and we seem to have latched on to the Continental method while the Americans, on the other hand, won't have anything to do with this foreign talk, and stick conservatively to cubic inches.

But, no matter how you measure capacity, there is no way of getting more than a certain amount of power out of a given volume. You can raise the compression and add a carburettor or two, but eventually you come up against a limit of power output—and, if you want more, the only thing to do is to increase the size (or capacity) of the engine.

This is exactly what happened in the case of the Mark X Jaguar, especially in the American market where it commands such a large sale. To be thoroughly international, a car must keep up with international trends, and in the U.S. they have got used to packing horses unlimited un-

der the bonnet. Never, of course, were they hamstrung by a nonsensical tax on engine size as we were here for so many years with our £1 per h.p. impost which forced us to extract the uttermost drop of power from a given number of cubic centimetres or inches.

The effect of it goes on showing in the absence of any very large British car engines (except for the 6½ litres of the Rolls-Royce), with the result that, when a firm wants to attack foreign markets with a big engined car, it has to buy its power units from America. Jaguar went happily on with 3.8 litres for several years, but it became apparent that the heavier weight and greater dimensions of the Mark X called for more engine power. Hence the enlargement of the six cylinder unit to 4.2 litres, an operation performed very cleverly without affecting its exterior dimensions, so that no further alteration was needed to accommodate it in the chassis.

But what an improvement in the car's performance has resulted: the acceleration and feeling of liveliness are quite

remarkable, even though the maximum power the engine develops remains the same as that of the 3.8-litre engine—255 b.h.p. This does not mean that the new engine is identical with the previous one: the crank-shaft and some other vital internal parts have been strengthened, and one thief of power—the fan—has gone.

Tests proved that the ordinary type of fan, belt driven from the engine and therefore working at full bore winter and summer alike, could absorb as much as 16 b.h.p. It could not be done away with, of course, but a slipping device has been incorporated on the new Mark X which comes into action at a pre-set loading and limits the power absorption to about 2 b.h.p. Also, an alternator has been installed in place of the usual dynamo, to keep the batteries charged fully no matter how much slow town driving is indulged in. There is new and better power assistance for the steering, too, and an all-synchromesh four-speed gearbox. For those who prefer automatic transmission a newer type of Borg-Warner (Model 8) is available as an optional.

I spent several very pleasant days trying this new Mark X Jaguar; it is a really satisfying car to handle and the verve of the engine in the middle speed ranges was most marked by comparison with the 3.8 litre model. As to maximum speed, there was little to choose, but then the Jaguar was always a fast enough car; it was in the pick-up and get-away from traffic lights that one missed the final touch of pep now imparted by the extra horsepower.

One must not, however, judge the Jaguar on its performance alone; there is the overall "niceness" of the car; its delightful upholstery and glamorous finish, so utterly different from the garish chrome and fussy etceteras of the average American car. At the risk of being considered olde worlde, there are still a lot of people (and on both sides of the Atlantic) who appreciate polished walnut and soft leather upholstery as an adjunct to modernity in mechanism. The price of the 4.2-litre Mark X Jaguar (pre-budget) is £2,156 or £2,291 with automatic transmission.





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## BEAUTY & THE BATH

The bath has always been an important part of the beauty ritual. Asses milk, honey, herbs, rose petals and wine have all been added to the baths of famous beauties. Today, the additions are more easily handled and there is a bath for every mood and every need. Soft water and subtle fragrance can lift morale, soothe ruffled feelings, ease away fatigue and relax mind and body.

To make every bath a beauty treatment there are a few things you must have and a few rules to be obeyed. Assemble in advance the soap that suits your skin, the oil, salts or lotion you use to soften and scent the water, friction glove or loofah, pumice stone, sponge and the largest, most luxurious towel you can contrive. Don't yield to the temptation of having the water too hot so that you emerge with a skin pink and puffy. Very hot water dries the skin, tends to make the body flabby and cause tiny thread veins on legs and thighs. A 105°F bath is hot enough. Another temptation is to lie in the bath too long. According to the beauty clock, the maximum time is 10 minutes.

Do not be tempted to put more bath salts or lotion into your bath than the directions state. These are carefully worked out to give the best results. More may make a stronger solution than your skin or nails can stand.

When you have soaped and scrubbed your body, pay special attention to elbows, heels, knees and the backs of arms and legs where the pores tend to become clogged. You can also do a little slimming. Even vigorous pinching and kneading will be almost painless when given underwater to a body that is relaxed. When all the hard work is done, stretch each limb in turn, and relax, lapped in scented water. Time up, turn on the cold tap and sponge the jaw line, throat and bosom with cold water to keep them young and firm.

Having dried yourself really thoroughly, according to whether your skin is dry or oily use a moisturizing body lotion or an Eau de Toilette. Finally comes the benediction of bath powder or talc, clothing you with an invisible first garment of fragrance.

**This picture** was taken in the late Madame Rubinstein's bathroom at her Knightsbridge apartment designed for her by David Hicks. The walls and ceiling of the bathroom are decorated by Federico Pallavicini. The bathroom fittings and taps are gold plated, the soap, Skin Perfume, Perfume Mist, Dusting Powder, Bath Essence, are from the Helena Rubinstein Green Velvet Range.

**For your address book.** You can slim swiftly and luxuriously and be given top-toe beauty treatments as well at The Beauty Farm, The Grange, Henlow, Bedfordshire (Clifton 269). The mornings are given up to exercises, steam, dry-heat and bubble baths, and body massage, the afternoons to beauty treatments, and there is time to sunbathe in the beautiful gardens or relax in your bedroom. The cost per week is 30 guineas upwards or, if you are within driving distance, you can have a complete beauty day for 7 guineas.

Photograph by Lidbrooke

Helen Burke/The first salmon of the season

# DINING IN

Salmon is good, but expensive, just now. It is rich and nourishing, so make it a main course. For me, the first salmon of the season should be grilled. Have SALMON STEAKS cut from the tail end, if possible, so that they are unopened. Melt 2 oz. of butter in the grill pan. Lay the steaks in it and sprinkle them with a little salt and freshly milled pepper. Turn them over and sprinkle them again with salt, pepper and a little flour. Spoon some of the butter in the pan over the fish, add 1 to 2 tablespoons of water to the pan and place it under a not-quite-full-on grill. After a few minutes, raise the heat and brown the steaks. Half-inch thick ones will take less than 10 minutes in all. The under sides will be cooked but not browned and the steaks themselves will be cooked but still moist, unlike those grilled on both sides which arrive at table dry and uninteresting. Rich as salmon is, this can happen. That little sprinkling of flour aids the

browning of the steaks. Serve with *maitre d'hôtel* butter.

For a first course, SALMON MOUSSE, hot or cold, could be ideal. Try a hot one. I follow the method given in Madame Prunier's *Fish Cookery Book*, except that, instead of pounding the fish with a pestle in a mortar, I use an electric blender. After all, a chef has helpers whereas we ourselves are generally single-handed in the kitchen and pounding any mixture in a mortar is hard work. With this recipe, 1 lb. of salmon will serve 6 to 7 persons.

Skin and bone 1 lb. of raw salmon. Cut it into smallish dice and place them in the mixer with a third of an ounce of salt and a good pinch of pepper. Add 2 whites of egg and gradually mix together at half speed. Turn the mixture into a basin, stand it on a base of ice cubes in a larger one and surround it with further ice cubes. Leave for an hour. Remove. With a spatula, mix

in up to  $\frac{3}{4}$  pint of thick cream and, finally, fold in 2 well whipped egg whites.

Transfer to a well buttered mould, stand it in a pan of water, cover and simmer gently for 40 to 45 minutes. Let it rest until it shrinks a little from the mould, then turn it out and serve Sauce Hollandaise with it. Or, if you do not feel that there is already enough cream in the dish, add a little whipped cream to the Hollandaise to convert it to Sauce Mousseline. Serve this separately. This mousse could just as easily be made in individual small dariole moulds, in which case the cooking time would be cut by almost half.

POACHED SALMON CUTLETS OR STEAKS are more practical, perhaps, than poaching a whole fish—for the beginner home-cook, at any rate. The thing to remember is that they will cook much more quickly than one would imagine. Remember that cutlets or steaks, because they are cut, must go into boiling *court bouillon* so that their surfaces will be sealed and their flavour retained. A whole fish, on the other hand, must go into cold liquid. Otherwise, the skin would be likely to break and spoil the appearance of the finished dish.

For 4 servings, ask the fish-

monger to give you 4 slices of salmon, from the tail end if possible. Or ask him to tie the open ends so that the slices will remain compact. At the end of the cooking, it is a simple matter to remove the twine before serving the fish. Make a *court bouillon* without vinegar since its flavour tends to penetrate the fish. Pour 2 quarts of water into a pan. Add a bouquet garni (2 to 3 parsley stalks, a tiny piece of bay leaf and a tiny sprig of thyme, tied together), a level teaspoon of salt and 1 to 2 crushed peppercorns. Bring to the boil, cover and simmer for 20 minutes or so. Remove the bouquet. Wrap each cutlet or steak separately in oiled greaseproof paper. Place them, joined sides down, in the boiling liquid. Bring it to the boil again, cover and gently poach the fish for 10 to 12 minutes. For  $\frac{1}{2}$ -inch steaks, 10 minutes will be enough; allow 12 minutes for slightly thicker ones. If preferred, the fish can be cooked in the seasoned water, without the *bouquet garni*. Drain off some of the stock. Lift out the steaks and unwrap them. Remove the skin, if you like, but many gourmets relish the fat on it. Garnish with slices of cucumber and serve with Sauce Hollandaise or simply melted butter.

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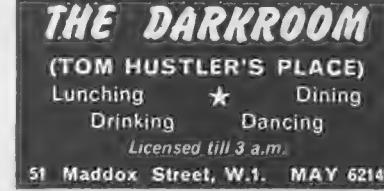
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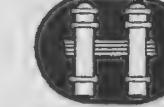
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